



## Harfe solo.

	netto
<b>Alberstoecker, Carl.</b> Drei kl. Vortragstücke.	
op. 4. Romanze .....	1 20
op. 5. Marsch .....	1 20
op. 6. Tokkata .....	1 80
<b>Dizi, F.</b> Sonate Pastorale .....	2 —
Grande Sonate .....	2 50
Neue, von W. Posse revidierte Ausgabe.	
<b>Holy, Alfred.</b> op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
<b>Huber, Walter.</b> op. 5. Andante religioso	1 50
— op. 12. Valse lente .....	1 50
<b>Kastner, Alfred.</b> op. 10. Deux morceaux faciles (sans pedales) .....	1 50
— op. 12. Zwei Stücke .....	2 —
a) Souvenir. b) Arabeske.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
<b>Oberthür, Charles.</b> Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust) .....	1 50
<b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra .....	2 —
— op. 76. Adventklänge. Präludium ..	2 —
— op. 77 No. 1. Abendfrieden .....	1 80
— op. 77 No. 2. Nocturno .....	2 50
— op. 78. Maskenscherz. Salonstück ..	2 —
<b>Posse, Wilhelm.</b> Mazurka .....	1 50
— Tarantelle .....	1 50
— Improvisationen .....	2 —
— Zwei Walzer. No. 1, 2 .....	1 50
— Sechs kleine Stücke .....	2 —
No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.	
<b>Schüëcker, Edmund.</b> op. 28. Légende ..	2 —
— op. 35. Fantasio appassionato .....	3 —
— op. 37. Elisabeth Gavotte .....	1 50
— op. 38. Barcarole .....	2 —
— op. 41. Henrica. Nocturno .....	2 —
<b>Snoer, Johannes.</b> op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“ .....	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial .....	1 50
b) Capriccio melodieux .....	1 50

	netto
<b>Snoer, Joh.</b> Vier leichte Vortragsstücke.	
op. 102. Romance .....	1 50
op. 103. Nocturne .....	1 50
op. 104. Capriccio marcial und Intermezzo .....	1 50
op. 105. Konzertwalzer .....	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung .....	1 50
No. 2. Waldesrauschen .....	1 50
No. 3. Am Bach .....	1 50
No. 4. Elfentanz .....	1 50
No. 5. Abendlied .....	1 50
<b>Spohr, L.</b> op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
Revidiert von W. Posse.	
<b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied) ..	1 50
— op. 42. Serenade .....	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte .....	1 50
<b>Tedeschi, L. M.</b> op. 31. Marionetta.	
Humoreske .....	1 50
— op. 32. Pattuglia Spagnuola .....	1 50
— op. 34. Suite .....	4 —
— op. 37. Etude Impromptu .....	2 —
<b>Theumann-Schetochina.</b> Rhapsodie hongroise .....	2 —
<b>Trnëcek, Hans.</b> op. 7. Schubert-Fantasie ..	2 50
— op. 30. Novelette .....	1 50
<b>Verdalle, Gabriel.</b> op. 1. Andante religioso ..	1 50
— op. 2. l'Oiseau-Mouche .....	1 50
— op. 3. Petite Marche .....	1 50
— op. 4. Aubade .....	1 50
— op. 5. Sérénade .....	1 50
— op. 6. Romance sans paroles .....	1 50
— op. 7. Adagio .....	1 50
— op. 8. Valse caprice .....	1 50
— op. 9. Mazurka .....	1 50
— op. 10. Barcarole .....	1 50
— op. 19. Valse lente .....	2 —
— op. 23. Saltarelle .....	1 50
— op. 27. Sevillana .....	1 50
— op. 33. Invocation .....	1 50
— op. 34. Doux songe .....	1 50
— op. 39. Lucciola .....	1 50
— op. 40. Danse slave .....	1 50

	netto
<b>Verdalle, Gabriel.</b> op. 41. Légende bretonne .....	1 50
— op. 42. Remembrance .....	1 50
— op. 43. Recueillement .....	1 50
— op. 45. Childish march .....	1 50
— op. 46. Leggenda d'amore .....	1 50
— op. 67. Primavera .....	1 50
— op. 73. Badinage .....	1 50
— op. 76. Amoroso .....	1 50
— op. 79. Berceuse .....	1 50
— op. 87. Scherzetto .....	1 50
— op. 89. Impromptu .....	1 50

## Chromatische Harfe (ohne Pedale).

**Weigel, Karl.** Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à 2 —

## Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmusik .....	3 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur ..	4 —
— op. 75. Spukhafte Gavotte .....	2 —
— op. 80. Wikingerfahrt. Fantasie i. As-moll ..	4 —
<b>Schüëcker, Edmund.</b> op. 40. Remembrances of Worcester .....	6 —

## Harfe solo mit Orchester.

<b>Alberstoecker, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen .....	10 —
Solostimme .....	1 50
<b>Huber, Walter.</b> op. 9. Fantasie.	
Partitur .....	8 —
Orchesterstimmen .....	12 —
Solostimme .....	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur .....	5 —
Orchesterstimmen .....	8 —
Solostimme f. Harfe .....	1 —
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen .....	8 —
Solostimme .....	1 —
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen .....	20 —
Solostimme .....	3 —
<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen .....	30 —
Solostimme .....	4 —

Aufführungsrecht



vorbehalten.

**VERLAG VON JUL. HEINR. ZIMMERMANN**  
LEIPZIG ❖ ST. PETERSBURG ❖ MOSKAU ❖ RIGA ❖ LONDON

Aufführungsrecht  
vorbehalten.

# „Henrica.“


## Nocturno.

Edmund Schuëcker, Op.41.


Andante sostenuto.

Harfe.

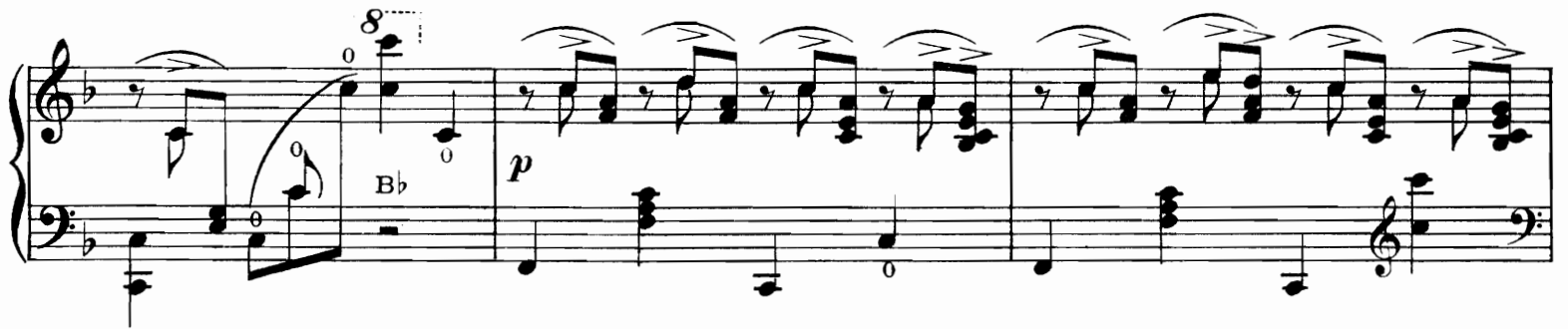
The musical score is for a harp piece titled "Henrica." Nocturno. by Edmund Schuëcker, Op. 41. It is in G major (one sharp) and 3/4 time. The tempo is "Andante sostenuto." The score is written for Harfe (Harp). It consists of four systems of music. The first system is marked "p" (piano) and "Andante sostenuto." The second system is marked "p dolce" and features triplets. The third system is marked "p" and includes an 8-measure rest. The fourth system includes a C# note in the bass and a G# B# chord in the treble. The score is written for Harfe (Harp) and includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation. Treble and bass staves. Dynamics: *mf* (first measure), *p* (third measure). Chords: F# (first measure), F# (third measure), C# (fourth measure). Fingerings: 0 (first measure), 0 (third measure), 0 (fourth measure). Articulation: accents (>) on notes in measures 2, 3, 4, and 5.



Second system of musical notation. Treble and bass staves. Dynamics: *mf* (first measure), *p* (second measure). Chords: D# (second measure), D# (third measure), B# (fourth measure). Fingerings: 0 (first measure), 0 (second measure), 0 (third measure). Articulation: accents (>) on notes in measures 1, 2, 3, 4, and 5.



Third system of musical notation. Treble and bass staves. Dynamics: *p* (second measure). Chords: Bb (first measure). Fingerings: 8 (first measure), 0 (second measure), 0 (third measure). Articulation: accents (>) on notes in measures 1, 2, 3, 4, and 5.



Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (second measure). Chords: 0 (first measure), 0 (second measure), 0 (third measure). Fingerings: 8 (first measure), 0 (second measure), 0 (third measure). Articulation: accents (>) on notes in measures 1, 2, 3, 4, and 5.



Fifth system of musical notation. Treble and bass staves. Dynamics: *dim.* (second measure), *pp* (third measure). Chords: 0 (first measure), 0 (second measure), 0 (third measure). Fingerings: 8 (first measure), 0 (second measure), 0 (third measure). Articulation: accents (>) on notes in measures 1, 2, 3, 4, and 5.



### Harfe solo m. Orchesterbegleitung.

Carl Alberstoeffer, Concertstück (Ballade).

Partitur . . . . .	netto 6 -
Orchesterstimmen complet . . . . .	netto 10 -
Jede Dublirstimme . . . . .	
Solostimme apart . . . . .	netto 1.50

Elias Parish Alvars, „Grand marche“ (arrangiert v. Ludwig Richter)

Partitur . . . . .	netto 5 -
Orchesterstimmen complet . . . . .	netto 8 -
Jede Dublirstimme . . . . .	
Solostimme apart . . . . .	netto 1 -

First system of musical notation. The right hand features a continuous eighth-note pattern with various accidentals. The left hand plays chords. Dynamics include *f* and *dim.*. A key signature change to F# is indicated at the end of the system.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand has chords labeled E# and Db. Dynamics include *dim.*.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand has chords labeled A# and D#. Dynamics include *poco cresc.* and *f*.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays sustained chords.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand has chords labeled C# and C#. Dynamics include *f*. Triplet markings (3) are present in the right hand.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand has chords. Dynamics include *dim.*, *p*, and *poco rit.*. An 8-measure rest is indicated in the left hand.

*a tempo*

*p*

*mf*

*f*

*dim.*

*molto dim.*

*pp*

## Zwei Harfen.

Alfred Holý, Op. 13. „Fest-Musik“ 3-

Z. 5734

**Harfe solo.**

Edmund Schüëcker, op. 28., <i>Legende</i> “ . . .	2 -
op. 35., <i>Fantasia appassionato</i> “ . . .	3 -
op. 37., <i>Elisabeth-Gavotte</i> “ . . .	1,50
op. 38., <i>Barcarole</i> “ . . .	2 -



### Violine und Harfe.

Charles Oberthür, Fantasie über „Auld Robin Gray“	150
Ernst Stahl, „Schelmerei“. Scherzo	150
„ „ „Gedenken“. Elegie	2 -
„ „ „Romanze“	150
Nicolai von Wilm, op. 156. „Duo“	250

Gabriel Verdalle, op. 18. „Larghetto“	2 -
op. 24. „Rêverie“	150
op. 26. „Cantilène“	150
op. 29. „Chant d'amour“	150
op. 30. „Mélancolie“	150
op. 32. „Pleurs et Rires“	150

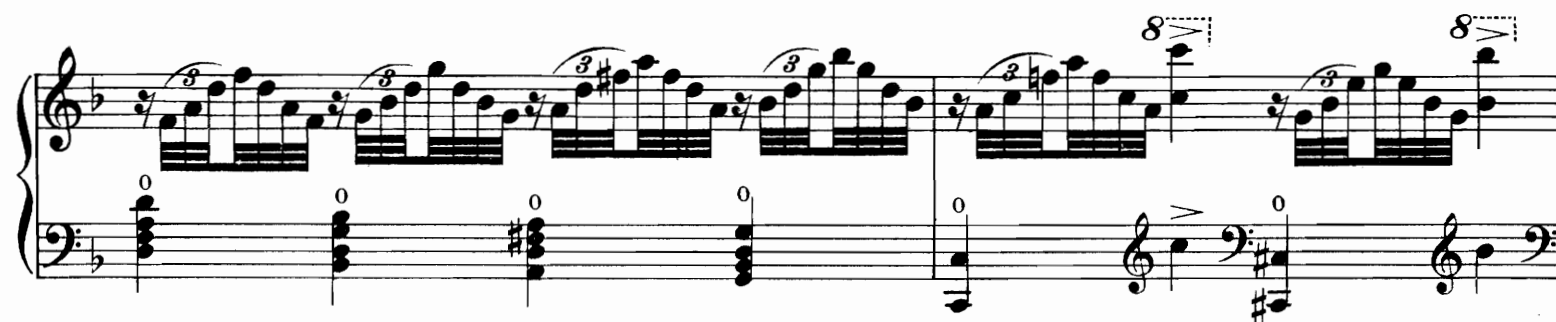


Violoncello und Harfe.

Charles Oberthür, Fantasie über „Auld Robin Gray“ 1.50  
 Ernst Stahl, „Gedenken“. Elegie . . . . . 2.-

Gabriel Verdalle, Meditation . . . . . 2.-

(In F dur)



## Harfe und Orgel.

Wilhelm Kienzl, op. 53 No 1. „Abendsang“. 2.50

Z. 5734

*molto string.*

*f* *sf*

*cresc.* *ff* *sf*

*f* *pp*

*pp* *p*

*molto dim.* *rall.* *pp* *p*

Harfe und Pianoforte.

Carl Alberstoecker, Concertstück (Ballade) . . 2.50

Z. 5734

Stich und Druck von C. G. Röder, Leipzig.

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